AEROSMITH NINE LIVES

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Nine Lives
Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen

Intro
Free Time

N.C.

Whoo, ah.

* Two grns. arranged for one
** folk, pitches only

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

1. Well, well, well, I feel just like I'm fall-in' in love... There's a good luck in certain situations. I'm feel-in' like I hung the moon... And then at

G#5 D#5 E5 F5 F#5 G5 G#5 A5

A5 GS/A A5 CS/A A5

A5 GS/A A5 CS/G A5

Verse

1. Well, well, well, I feel just like I'm fall-in' in love... There's a good luck in certain situations. I'm feel-in' like I hung the moon... And then at

G#5 D#5 E5 F5 F#5 G5 G#5 A5

A5 GS/A A5 CS/A A5

A5 GS/A A5 CS/G A5

Verse

1. Well, well, well, I feel just like I'm fall-in' in love... There's a good luck in certain situations. I'm feel-in' like I hung the moon... And then at

G#5 D#5 E5 F5 F#5 G5 G#5 A5

A5 GS/A A5 CS/A A5

A5 GS/A A5 CS/G A5
new cool times
some kind of ver-boot-y that fits me like a v-velvet glove,
I'm so weak from lovin',
I could'nt e-ven carry a tune,
yeah... And it's yeah... But now I'm
cool, shu-bop, a doo, ba. She's talk-in to me Ju-ba to Jive,
yeah... Yeah, the
back, oh yes I am. I may-be fall a-part at the seams,
I had a
girl's in love, mo doubt a bout it, the mo-ment of truth has ar-rived,
night mare. Believe me when I tell you, no bod-y ev-er dies in their dreams.

Pre-Chorus
And in a wink,
Yeah, I think, I need a the funk was all a-round
stay of ex-e-cu

And I think
2. In a wink
3. Yeah, I know
I'm dead in love a-gain

Chorus
Cdim7(add b5)

Nine Lives - { Feel-in' } { Pass 'n' } { Nine Lives - Live again. }
{ lack y. } { boot y. } { y. }

* Chs. 3 (clean)
Riff A
End Riff A
Riff B

* Sitar arr. for gr.

To Coda

Nine Lives - It ain't over. Nine Lives - (Live) (Try)

End Riff B1

(2)

End Riff B
Rhy. Fig. 2
End Rhy. Fig. 2
Interlude
Gtrs. 1 & 2 w/ Rhy. Fig. 1, 2 times, simile

Gr. 4 (dist.)
Hey, ah.

A5 G5/A A5 C5/A A5

Gr. 3 tacet
F#5 E5 F#5 E5 F#5 E5

2. I got

(Cont. in slash)

Guitar Solo
G5
Gr. 1 & 2
P.M.

Yeah!

Gr. 4

D#5 E5 F5

P.M.

| 11 | 60 |
Verse

Gtr. 2 w/ Rhy. Fill 2
A5

3. Well, well, well, en-

Gtr. 4

* Vol. swell

give room to bomb-
bar-
dier. Is this a dream?

Gtr. 3 w/ Fill 1

E A5 E

* Fills to Heaven; she's enough to make you cry in your beer. How can a

Gtr. 1 & 2

17 17 17 17

Rhy. Fill 2

Gtr. 2

Fill 1

Gtr. 5 (det.)

w/ bar

* Tap x2.5 w/ edge of pick.
good thing. seven come eleven. slip in to a sure thee well? And now can

one man's little bit o' Heaven turn into another man's Hell? Yeah, I


Falling in Love (Is Hard on the Knees)

Words and Music by Steven Tyler, Joe Perry and Glen Ballard

Intro
Moderate Rock \( \frac{4}{4} \) = 116

\[ G5 \quad C5 \quad Bb5 \quad B5 \quad A5 \]

\[ G5 \quad C5 \quad Bb5 \quad B5 \quad A5 \]

Intro

F5 G5
Voc. Fig. 1

F5 G5
End Voc. Fig. 1

(You're so bad, you're so bad, you're so...)

Rhy. Fig. 1

End Rhy. Fig. 1

Chorus

D5

Gm/Bb

Csus2

D5

think you're in love, like it's a real sure thing

but

ain't gon na be no more beggin' you please,

Jone's in on love, yeah I got the D.T.'s

You

let ring throughout:

every time you fall you get your ass in a sling,

but there ain't no guarantees

I'm

You

\[ Gm/Bb \quad Csus2 \quad D5 \]

\[ 0 \quad 2 \quad 3 \quad 3 \quad 3 \]

\[ 0 \quad 2 \quad 3 \quad 3 \quad 3 \]

\[ 0 \quad 2 \quad 3 \quad 3 \quad 3 \]
used to be strong, but now it's, "Ooh baby, please"... 'cause it's fall-in-g in love is so hard...

To Coda

Verse

on the knees.

1. We was makin' love when you
2. Chip off the old block, man you're

1. I thought of Cupid he was taking aim.
2. My fantasia it must be out of luck.

End Rhy. Fig. 3
I was believer when you told me that you loved me
My old libido has been blowing a transistor.

and then you called me someone
I feel like I have been hit

else's name. Yeah! Eh! There by a fuck. Yeah! I'm

[Chorus]

Bridge

What are you looking for?

It's got to be hardcore. Must be some kind of nouveau riche.
Is this your only chance or some hypnotic trance? Let's get you on a tighter leash. Own it, own it, own it.

Guitar Solo

Ger. 1

D5

Gmb/Bb

w/ slapback delay

Yeah.
Verse
Ger. 1 set

"You ain't that good" is what you

said down to the letter but you like the way I hold the microphone. (echo repeat)

Chorus

sometimes I'm good, but when I'm bad I'm even better. Don't give me no lip. I've got enough of my own. There ain't gonna be no more begging you please. You
Hole in My Soul
Words and Music by Steven Tyler, Joe Perry and Desmond Child

Intro
Slowly \( \frac{3}{4} = 80 \)

* F G/F F G/F F G/F F G/F

Mm. Mm. 1. Spoken: I'm down a

Riff A

End Riff A

mf
w/ slide
w/ dist.

End Rhy. Fig. 1A

Rhy. Fig. 1A

mf
w/ light dist.

** w/ light dist.

End Rhy. Fig. 1

Rhy. Fig. 1

mf
w/ light dist.

** Gtr. 2 only

* Chord symbols reflect basic tonality.

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Verse

One way street with a one night stand with a one-track mind out in no man's land.

2. Spoken: I'm as dry as a seven-year drought I got dust for tears and I'm all tapped out.

Esus4

The punishment sometimes don't seem to fit the crime. Yeah, there's a

Some-times I feel broke and can't get fixed.
hole in my soul but one thing I've learned; for ev'ry love letter written, there's another one burned.
know there's been all kinds of shoes underneath your bed.
Now I sleep with my boots on, but you're still in my head.

So you tell me how it's gonna be this time.
And something tells me this time I'm down to my last licks.

'Cause if it's
Pre-Chorus
Gr. 3 tacet
D5

0

ver?
ver?
ver?

Is it o
then it's o
Yeah, it's o

'Cause I'm
ver.
ver.
ver.

And it's
And I'm
And I'm

Chorus
Gr. 5 tacet
G5

blow - in' out the flame.

Take a walk outside your mind.

(Gr. 2 cont. in slash)

Tell me how it feels to be the one who turns the knife inside of me.

Take a look and you will
find there's nothing there... girl; yeah, I swear... I'm tell-in' you... girl. Yeah, 'cause there's a hole...

Bridge

- in my soul that's been killing me forever. It's a place where a garden never grows...

There's a hole... in my soul... Yeah, I should have known better. 'Cause your...
love's like a thorn with-out a rose. Yeah. Yeah.

Guitar Solo
Gm 1 & 2: w/ Rhy. Figs. 2 & 2A
F G/F F G/F

Yeah, yeah.

Esus4
Em

Gm 4 tacet
Em

D.S. al Coda

Coda
Gm 1 & 2: w/ Rhy. Fig. 3, smilie
Eb5 Eb N.C. Eb N.C. Eb5 Cm7 Gm Ab

Ooh, ah! There's a hole in my soul. Yeah, I should have known better. 'Cause your
Outro

Gr. 1: w/ Rhy. Fig. 1, 2 times
Gr. 2: w/ Rhy. Fig. 1A, 5 times
Gr. 3: w/ Rhy. Fig. 1A, 4 times

love's like a thorn without a rose.
Yeah.
Yeah.
yeah.
yeah.

Gr. 4: w/ Rhy. at simile
F G/F F G/F F G/F F G/F

la. la. la. lay, ah.
lay... ah. lay... ah.
la. la. la. lay, ah.

F G/F
End Voc. Fig. 1

Gr. 1:

let ring w/ pick & fingers

F G/F F G/F F G/F F G/F

decresc. poco a poco

F G/F F G/F F G/F F G/F

ah. lay... ah.
la. la. la. lay, ah.

F F

Gr. 2: w/ Rhy. Fill 4

Gr. 3: w/ Rhy. Fill 3

Rhy. Fill 2
Gr. 1 & 2

Rhy. Fill 3
Gr. 3

Rhy. Fill 4
Gr. 2

* Note in parentheses is occasionally sounded by vibrato.

* Notes in parentheses played by Gr. 1 only
Taste of India

Words and Music by Steven Tyler, Joe Perry and Glen Ballard

Gr. 5: Drop D Tuning:
1 = E  2 = D
3 = B  4 = A
5 = G  6 = D

Intro
Free Time
N.C.

* Gr. 1
beg. gr. effects (approx. 10 sec.)

* Indian sarangi arr. for gr.

Chorus
Moderately \( \frac{4}{4} = 120 \)
Gr. 2 tacet
N.C.(E)

God, I love the sweet taste of India, lingers on the

* Two sarangi arr. for one gr.

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tip of my tongue...
Got ta love the sweet taste of India. Blame it on the

Chorus
Gen. 1 & 2; w/ Riffs A & A1, 2 times
band enter
E5

* Chorus (red on repeat)
** Voc. doubled an octave lower (next 7th meas.)

To Coda
Verse
N.C.(E5)

do when it's done.

1. Oh, yeah, she's got that kind of love in - cense that lives.

2. It's like your first taste love of vin - da - loo that sets

Rhy. Fill 2

End Rhy. Fill 2

Rhy. Fig. 1

Grs. 3 & 4

F.S.

N.C.(E5)

in her back room.

your heart on fire.

And when it mix - es with the funk,

And if you let her stuff get in.

my friend, it turns in to per - fume.

it will be all that you de - sire.

N.C.(E5)

AS

AS/G

AS/F

AS/G

AS

AS/G

AS/F

When you are born, you're a - fraid of the dark - ness and then you're a - fraid of the light.

When you make love to the sweet tan - tric priest - ess, you drink in the bliss of de - light.

Grs. 3 & 4

let ring

0 2 -
2 2 -
2 2 - 2 2 -
0 2 -
2 2 -
1 2 -
3 2 -
2 -
3 2 -

* fingering

AS/G

AS

AS/G

AS/F

AS/G

But I'm not a - fraid when I dance with my shad - ow. This

(Gr. 4 cont. in slash)
Pre-Chorus

E5 open
D5 A5 G5 E open
E5 open

Rhy. Fig. 2

Gr. 3

* w/slide

12 13 12 10 6 8 7 6 12 10 12 10 6
9 10 9 7 7 5 7 5 4 4 3 9 10 9 7 9

Gr. 4

f full

G5

Just look-in' for a little taste. (A taste of Indiana.) She'll steal the smile right off your face.

G5

F#7(add11)

Fmaj7(add#11)

Yeah. Her yin and yang is just the thing. She's unpredictable. my friend.

Gr. 3

She a friend of mine, a concubine, the sweetest wine. I gotta make her

Gr. 3

leşring

(Gr. 4 cont. in slash)

* Ger. 2 omits notes in parentheses (next 3 meas.)

1.

F5

2.

E5 F5

Interlude

Gr. 1 open

E

P.M.

End Rhy. Fig. 3

G5

mine.

Gr. 1

Sha.

Gr. 3

* both gtrs.

Ger. 3
Coda
Gr. 4: w/ Rhy. Fill 2

Pre-Chorus
Gr. 3: w/ Rhy. Fig. 2, 3 1/2 times
Gr. 4: w/ Riff B, 3 1/2 times

E5

Just think of what I'll get tonight.

She's

gon na what my ap petite.

Just lookin' for a little taste. (A taste of Indiana.) She'll

Interlude
Gr. 3: w/ Fill 1

* Strings arr. for gr.

E5

steal the smile right off your face.
Full Circle
Words and Music by Steven Tyler and Taylor Rhodes

Intro
Slow Rock Ballad \( \frac{\text{d}}{\text{s}} = 48 \)

\[ \text{G5} \quad \text{D} \quad \text{Em} \quad \text{C} \quad \text{Dsus4} \quad \text{F5} \quad \text{C5} \quad \text{G5/F} \quad \text{G5/E} \]

\[ \text{Em}^{\text{VII}} \quad \text{Bb}^{5} \quad \text{Fg}^{\text{IV}} \quad \text{G5}^{\text{III}} \quad \text{Bb}^{5}_{\text{VI}} \quad \text{A5} \quad \text{A} \quad \text{E} \quad \text{Esus4} \quad \text{F}^{\text{m}} \]

---

Yeah,

* Mandolin arr. for gtr.
C  G5  Dsus4  Dsus4  Dsus4
Yeah.

Em  C  Csus2/G/Csus2  F5  F#5  G5  F5

1. If I could
Verse
G5 C5 D5 Em

change the world like a fairy tale, I would drink the love from your

Gr. 1
Gr. 2
Gr. 3

* Rhy. Fig. 1

refers to Gr. 1 only

(C5) F5 G5 C5 D5

Holy Grail. Well, I would start with love, tell ol' Beel-ze-bub to

End Rhy. Fig. 1

E5 Bb5 C5

get outta town 'cause you just lost your job. How did we get so af

(Gr. 2 cont. in slash)

Gr. 1

G5 F5 C5 D5 D5/C D5/B D5/A

feet-ed? 'Cause I think love is love reflected.

Gr. 1 & 2

in ring
Time, don’t let it slip away. Raise yo’ drink-in’ glass; here’s to yes-ter-day.

In time, we’re all gon-na trip a-way. Don’t piss Heav-en off; we got

*Notes to right of slashes are bass arr. for grn.

Hell to pay. Come full cir-cle.

2. And if there’s a
Verse

Verse 1: w/ Rhy. Fig. 1

G5

C5 D5

Em

N.C. (B♭5)

spell on you that I could take away, I would do the deed. Yeah, and

C5

F5

G5

C5 D5

by the way, here’s to Heaven knows as the circle goes. It

* Barre 1 & 2 w/ index finger.

Pre-Chorus

Em VII

C5

F5

C5

Gr. 1

Gr. 2

Gr. 1

ain’t right. I’m uptight. Yeah, and get off my toes. I used to think that every little thing I did was

let ring... (cont. in slash)
Crazy...

But now I think the karma cops are comin' after you.

D5

D5/C

D5/B

D5/A

Dsus4 D

Dsus4 D

Em

D

C

G5

Drinkin' glass; here's to yesterday.

In time, we're all gonna trip a way.

Don't piss Heaven off; we got Hell to pay.

Come full

Fill 2:

Gr. 4 (clean)

Fill B:

Gr. 3
Circle.

Every time you get yourself caught up inside of someone else's crazy dream. Own it. Yeah, that's a mistake.

Let ring.

Everybody's gotta lotta nada killing them instead of killing time.
Chorus

Time, don't let it slip away. Raise yo' drink in' glass; here's to yes-ter-day. In

End Riff B

A

time we're all gon-na trip a-way. Don't pass Heav-en off; we got Hell to pay.

End Voc. Fig. 1

A

Time, don't let it slip a-way. Raise yo' drink-in' glass; here's to

let rag...
Outro

Free Time

Band setup

P/A

Time, don't let it slip away. Raise your drink-in' glass; here's to yesterday.

* Accordion arr. for gtr.

time, we're all gonna trip away. Don't piss Heaven off or we got Hell to pay.

Fill 4

Gr. 3
Something's Gotta Give

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen

F5  D5  D/F#  G5

*Gtrs. 2 & 3: Open G Tuning:
1 = D  2 = G
2 = B  3 = G
3 = G  4 = D

Intro
Free Time

Gtr. 1 (dist.), w/ pick screeches
w/ Lead Voc. ad lib.

(approx. 10 seconds)

Fast Rock = 176
N.C.

Gtr. 2 & 3

* 5th and 6th strings tuned down an octave lower than normal. (Heavy gauge strings are recommended.)
** Note in parentheses played by Gtr. 3 only.

All notes played by Gtr. 2 & 3 on these strings sound an octave lower than written.

A5
N.C.
A5

w/ slide
dist. tone

N.C.(A)
(C)
(A)
(C)
(A)

Gtr. 3

w/ slide

Gtr. 2

Riff A
End Riff A

w/ slide

5th and 6th strings tuned down an octave as before, but in standard tuning.
** Unless otherwise indicated, Gtr. 1 & 2 play T.A.B. on 6th str., and Gtr. 2 plays T.A.B. on 5th str.
*** Gtr. 2 to left of slash.

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Verse
Gr. 2 tacet

(C) (A) (G) (G7)
N.C.(A) N.C.(A)

1. Cybernetic

Gr. 3
w/ slide

Gr. 2
w/ slide
P.M.

Gr. 1 & 4
Riff B
End Riff B

Gr. 1 & 4: w/ Riff B, 3 times
N.C.(A)

G5 N.C.(A) C5 N.C.(A)
head explode.
Information overflow

Gr. 2
P.M.
P.M.

0 2 2 0 2 0 2 0 2 2 0 2 0 2 0 2 0 2

49 79
I'm gonna break. Something's gotta

* Lead Voc. doubled an octave lower, next 5 bars.
Chorus
A5 C5 D5 C5 D5 C5 N.C.(A) F5 E5 A5

(Tell me when to turn the screw. Does the noise in my head bother you?)

Give.

Comic books are comin' true. Does the noise in my head bother you?)

Interlude
Gr. 1 & 4 w/ Riff A, 2 times
N.C.(A)

Gr. 2

w/ slide.
Verse

Gtr. 1 & 4: w/ Riff B, 4 times
Gtr. 2: w/ Rhy. Fig. 1, simile
N.C. (A)

2. Digerotic mass appeal. Feels like flesh but tastes unreal.

Chorus

Gtr. 1: w/ Rhy. Fill 1, simile

Tell me when to turn the screw. Does the noise in my head bother you?

Gtr. 2: simile on repeat

Give, give, give. Tell me true. Does the noise in my head bother you?

Fill 2

Fill 3
Hold your breath 'til you turn blue. Does the noise in my head bother you?

Give books are coming true. Does the noise in my head bother you? Yeah, yeah, yeah, yeah, yeah!

Harmonica Solo

N.C.

(C) (A)
love that seemed to fall from grace was sitting on your in-

w/ slide

terface, your mega hertz she can't forgive. Your
Coda

G1: 1 & 4: w/ Rhy, Fig. 2A
A5

G2: D5

Give.... Yeah... Yeah... Yeah... Yeah...

Comic books are coming.... True...

Does the noise in my head both...

Outro-Guitar Solo

G1: 1 & 4: w/ Riff A, 1 1/2 times
N.C.(A)

E5

***Slide positioned halfway between 16th & 17th frets.
* Slide positioned halfway between 13th & 14th fret.

Free Time

let ring

slight vib. w/ random 6th.

pizz. E

(C) (G) (A)
Ain’t That a Bitch
Words and Music by Steven Tyler, Joe Perry and Desmond Child

Intro
Freely \( \text{Verse} \)
\[ \text{Faster } \]
\[ \text{C} \]

Gm9

Verse
Slower \( \text{'s } \)
\[ \text{Gm7} \]

1. Up in smoke...you've lost another lover, as you

C

Pre-Chorus
Faster \( \text{'s } \)
\[ \text{A} \]

Take a hit off your last cigarette...

C

Yeah.

Strung out, burnt out...Yeah you're

C

**Gr. 2 plays w/ triplet feel...all double bass.
**C\( \) strummed by finger
pulling off 2nd str., next 3 meas.

\[ \text{C} \]

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down on your luck and you don't give a hush, 'til the best part of you starts to twitch. Ain't that a bitch?

Freak out! I'm alone now. I feel just like I'm losin' my mind. 'Cause love is like the right dress on the wrong girl; you never know what you're gonna find.
To Coda 2

Think you're high and fine as wine,
then you wind up like a dog in a ditch.
'Cause love is like a gal was fine as cal a mine,
but not enough to scratch a seven year itch.
'Cause love is like the

To Coda 1

Wrong turn last licks on a cold night... yeah.
Ain't that a bitch?

Fill 1

[Music notation]

pitch: D9

Verse
C5
2. In a daze... in the throes of emotion, you see God... in the Devil's eyes...

Pre-Chorus
A5
B5

Then you fall so far from grace... you
wouldn't know a kiss if it was on your face. You can sell it to the jury, but you ain't got no case.

let tag

[Music notation]

G) Coda 1
Ger. 2: w/ Rhy. Fig. 2, Int 3 mens.
Ger. 3: w/ Rhy. Fig. 2

yeah?

Ain't that a bitch? Hee... hee... hee...

Guitar Solo
Ger. 4
FS G5

Bam, ba, be, ba, bo, ba, ba, bo.

[Music notation]
Pre-Chorus

Gtr. 3 w/ Rhy. Fig. 3, 2 times
F5  G5, 3.5 ms

Gtr. 5

F5  G5  

Bb5/C C5

Then you

* D (150) sounded by finger pulling off 3rd str.  pitch: G

Gtr. 5 tare
A#5
Gtr. 3

Bb5  

Cm

Bb5

feel so out of place lick in' up the arsenic from the same old lace. You
D.S. al Coda 2

Coda 2

know the stuff is poison but you gotta have a taste. You gotta.

let ring
hybrid picking

F5

yeah. Ain't that a bitch?

Gens. 2 & 3: w/ Rhy. Fig. 2, 1st 3 meas.

Gens. 4

A+6/E5

Yeah.

Rhy. Fill 1

Gens. 2

w/ slide

pitch: Bb

G

N.C.(G)

Warm gun on a cold night...

pitch: Db

G

pitch: Bb
The Farm
Words and Music by Steven Tyler, Joe Perry, Mark Hudson and Steve Dudas

Intro
Free Time

Gr. 2 (dist.)

Moderately Slow Rock \( \frac{3}{4} \) = 88

(Excerpts from The Wizard of Oz)

(approx. 14 sec.)

Ah!

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 1 (dist.)

... (cont. in notation)

Gr. 1: w/ Rhy. Fig. 1, 3 times

Verse

Gr. 3

Gr. 2

1. There's a cockroach in my coffee.

Gr. 1

Rhy. Fig. 2

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There's a needle in my arm.

And I feel like New York City.

Get me to the farm.

End Riff, Fig. 2a

End Riff, Fig. 2
Chorus
Get me to the farm.
* Voc. doubled an octave higher (next 3 1/4 meas.)
Get me to the farm.

Verse
2. I got terminal uniqueness.
(Yeah...)
I'm an
C C7 C6 C A A6 A B B6 B

e-go-centric man.

(Oo, man.)

I get

C C7 C6 C A A6 A B B6 B E5

caught up in my freakness. but I ain't no Peter Pan. Get me to the farm.
Chorus
Gms. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times
Gm. 3 tacet.
Em C7

Get me to the farm.
Get me to the farm.
Get me...

* Voc. doubled an octave lower, next 2 l/4 mes.

Bridge
A5 G5 A5 G5

Buckle up straight jack, sanity is such a drag.

Jellybean, thorazine, transcendental jet lag.
Sanity I ain't gotta feeling like a pinata.
Sucker punch, blowin' lunch, mother-load, pigeon-holed. I'm feeling like I'm gonna explode.

Guitar Solo
Gr. 1: w/Rhy. Fig. 1, 4 times
Gr. 2 tacet
Em

Verse
Gr. 1: w/Rhy. Fig. 2, 1st 3 meas., smile
Gr. 2: w/Rhy. Fig. 2A, smile
Gr. 3 tacet
A A6 A B B6 B C C6 C C6

3. Whos gonna shave my head. I wanna be a Hare Krishna.
(Hare Lama)

* Lead Voc. is two voices arr. for one (next 8 meas.)

A A6 A B B6 B C C6 C C6 C

Too a dot right on my head. Ha ha ha ha ha ha. A A and the pro zac is my
Em   C7

Take me to the farm.

Em   C7

Take me to the farm.

Em   C7

Take me to the farm, take me to the farm.

Em   C7

Take me to the farm, take me to the farm.

Em   C7

Take me to the farm, take me to the farm.

Em   C7

Take me to the farm, take me to the farm.

Em   C7

Take me to the farm.

* Lead Voc. doubled at octave higher, next 2 1/4 bars.

Begin Fade

Fade Out

(Excerpts from The Wizard of Oz)

(approx. 14 sec.)

Uh huh.
Crash

Words and Music by Steven Tyler, Joe Perry, Mark Hudson and Dominic Miller

C5 Eb5 A5 F5 D5 G5 Bb5 Fs

Intro
Free Time
N.C.

Verse
Fast Rock: = 212

C5 Rhy. Fig. 1

Ex5
A5
F5

Gen. 1 & 2: w/ Rhy. Fig. 1, 3 times

1. Sitting on a castle on the floor with Esmeralda waiting for the Geezer.

Chorus

N.C.

Bard. Voc.: w/ Voc. Fig. 1

G5
Bb5 N.C.
C5 N.C.
Bb5 N.C.

(Crash)

Yeah, Then it's...

*** Throughout Choruses, vocals are various voices at lead and background parts.
Sing same on D.S.

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Chorus

It's time to...

(N.C. B♭5 N.C. G5)

(Crash in.)

(N.C. B♭5 N.C. G5)

Crash (Crash in.)

(N.C. B♭5 N.C. G5)

(Crash in.)

(B♭5 F5 N.C.)

(N.C. C5)

(B♭5 N.C. C5)

It's time to...

(N.C. B♭5 N.C. G5)

(Crash in.)

(N.C. B♭5 N.C. G5)

Think in'

(N.C. B♭5 N.C. G5)

may be it's a little late but it's time to crash.

(Crash in.)

(B♭5 F5)

End Rhy. Fig. 3

Bridge

You drive me crazy.

(D♭5 C5 G5 B♭5 G5 F♯)

End Rhy. Fig. 3

You drive me crazy.

(D5)

You
Verse

3. Captain Billy Beemish put a lamb up on a rack. Thanks for comin', Bil...

ly, and we hope you're comin' back. The castle will be waiting for the next...

bangers and mash. Blanche and Marsha Rennick put their...

Coda

maritime with their hash. ha. ha. ha. ha.

Crash in'. It's time
Kiss Your Past Goodbye
Words and Music by Steven Tyler and Mark Hudson

Intro
Moderately Slow Rock \( \text{\textbullet} = \text{88} \)

Verse

Find eers keepers, losers weep, down. lter than a deuce a ticks; your

Chim

on Ferry second Street, Oh bare foot children cryin'. 
broten heart, it needs a fix. You're feedin' off a high that would not last. And

TAB

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watched you on the avenue while other men were having you. I
people, they don't seem to care and sorry just don't cut it, yeah. It

To Coda

think that you should let your caged bird fly and kiss your past good

End Rhy. Fig. 1A

(cont. in slash)
Chorus
A5
Rhy. Fig. 2
D5/A
G5
bye.
Kiss your past. good-bye. yeah...

Ger. 7
Rhy. Fig. 2A
(might disc.)

F5
A5
D5/A
Kiss your past. good-bye. Yeah. Kiss your past. good-bye.

G5
F5

yeah.

End Rhy. Fig. 2A
Verse

I've been so lost, I must confess: I've

[Music notation]

had my share of loneliness. But yeah, it's hard to keep a good man down...

The loves you lost were all in vain: the

past lives on inside your brain. I don't think you need those memories hangin' round...

Chorus

[Music notation]

yeah... Goodbye... Kiss your past, goodbye.

* Vol. swell

Rhy. Fill I

[Music notation]
You've got to let it fly. Yeah. Kiss your past good-bye.

Guitar Solo

N.C. (ES)

yeah.

yeah.
if that bird don't fly away there's just one thing I got to say.

(Chorus)

fast, so kiss your past or kiss your ass

Chorus

goodbye.  Kiss your past goodbye.

D.S./A

DS/A

Rhy. Fig. 3A

mf

m-f

Rhy. Fig. 3

1, 2, 3

1, 2, 3, 4

1, 2, 3, 4

1, 2, 3, 4

1, 2, 3, 4

1, 2, 3, 4
N.C.(G)

bye.

There's no more tears to

End Rhy. Fig. 3A

End Rhy. Fig. 3

Cross your heart and hope to die. You're never gonna make it if you're wavin' goodbye.

You've got to make it, gonna maybe one more try

N.C.(G)

bye.

Kiss your past goodbye.
byef.
(Cross your heart and hope to die. You're never gonna make it if you're wav'in' goodbye.

N.C.(G)

Cross your heart and don't you cry. You're gonna make it, gonna do it. One more try.)

Yeah.

End Riff B

Yeah!

End Riff B
Pink

Words and Music by Steven Tyler, Richie Supa and Glen Ballard

G   F♯   Cadd9   Dadd4   Em   A7   Fsus2
21  34   21  34   21  34   22  24   22  24

F   C   B♭   A♭   E♭   B♭   D
333   333   333   333   333   333   333

Gr. 2: Open G Tuning:
1 = D  4 = D
2 = B  5 = G
3 = G  6 = D

Intro
Moderately Slow Rock = 88

G
Gr. 4
Rev. Fig. 1B
mf

Gr. 3 (elec.)
Riff A

Gr. 2 (elec.)
Rhy. Fig. 1A
mf

Gr. 1 (acous.)
Rhy. Fig. 1

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Verse

G F\(^b\) Cadd9 Dadd\(^9\)

1. Pink, it's my new obsession. Yeah.

G F\(^b\) Cadd9 Dadd\(^9\)

Pink, it's not even a question.

Pink on the lips of your lov-
er.

(Ohh.)

'cause pink is the love you discover,

End Rhy. Fig. 3

Grt. 1 w/ Rhy. Fig. 3A, smile

G

Cadd9

Dadd

Pink

as the bing on your cherry.

End Rhy. Fig. 3A

Grt. 3 w/ Rhy. Fig. 3A, 3 times, smile

G

Cadd9

Dadd

G

Cadd9

Dadd

Pink

'cause you are so very.

Pink

'cause the color of passion.

'Scuse

Chorus

Grt. 1, 2 & 4 w/ Rhy. Figs. 1, 1A & 1B, smile

Grt. 3 w/ Riff A, smile

G

Cadd9

Dadd

day it just goes with the fashion.

Pink

it was love at first sight

1. 'Yeah,
2. And

G

Cadd9

Dadd

pinky when I turn out the light.

{1. And pink gets me high as a kite.
2. Yeah, pink gets me high as a kite.
3. Yeah, pink, it's like red but not quite.
And I}

Grt. 1, 2, 3 & 4 w/ Rhy. Figs. 2 & 2A, smile

Buyel. Voc. w/ Voc. Fig. 1

A7

Fus2

think everything is going to be all right no matter what we do tonight.

To Coda 1 (⊙)

To Coda 2 (⊙)
Verse
Gr. 1: w/ Rhs. Fig. 3, simile
G  F₉  Cadd9  Dadd₉  G  F₉  Cadd9  Dadd₉

2. You could be my flamin' go.
'coz pink is the new kind-a lingo.

Gr. 2 (str.)

mf w/ slight. disl. & slide

G  F₉  Cadd9  Dadd₉  G  F₉

Pink. like a deco umbrella.
It's sunk but you don't ever tell her. Yeah.

D.S. al Coda 1
Gr. 2: w/ Rhs. Fill 2
Cadd9  Dadd₉

oda 1
Guitar Solo
Gr. 4

G  F  C

Gr. 6 (str.)

w/ dim. tone & Leslie

Gr. 5

w/ slide

Coda 1

we do tonight, yeah, yeah.
Verse

G

F#\n
Cadd0

Dadd4

I. I wanna wrap you in rubber

Cadd9

Dadd4

G

F#\n
D.S. al Coda 2

I've got pink. It's my favorite crayon. Yeah.

Coda 2

we do tonight.

ah.

Rhy. Fill 2

Gr. 3
Attitude Adjustment

Words and Music by Steven Tyler, Joe Perry and Marti Frederiksen

Intro
Moderately Slow Rock  = 96

Gr. 2 (dist.) tape rewind

Spoken: Three, four.

C5 B5 N.C. B5 N.C. C5 N.C. D5

1. This

End Rhy. Fig. 1A

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Verse
"G5

 Girl that I knew, she loved me and blew me away,
Rather naive, so I didn't believe when you said...

Ray, Fig. 2

let ring w/ slight P.M.

let ring w/ slight P.M.

let ring

let ring

* Chord symbols reflect overall tonality, next 2 verses.

C5 B5 N.C. B5 N.C. C5 N.C. D5

C5 B5 N.C. B5 N.C. C5 N.C. D5

C5 B5 N.C. B5 N.C. C5 N.C. D5

We our

End Rhy, Fig. 2

Gir. 2 w/ Rhy. Fig. 2

G5

made love, no doubt,
love is in jail,
Honesty, you hit the nail on the head.

Gir. 1

let ring

let ring

0 2
Pre-Chorus
Bb5 N.C.

I keep wonderin'. I keep wonderin' why.

G5 N.C.

Do the wings of your butterfly?

Bb5 N.C.

Lightenin', thunder and I keep wonderin' why.

Yeah.
Well,

(Gen. 2 cont. in slack)
Chorus
F5  G5  F5  G5  F5  G5

Hey, I think you need an attitude adjustment, knock down, drag out.

Gr. 1

* Doubled an octave lower, next 11 meas.

F5  G5  D  A  F5  G5  F5  G5

I got to make myself a latitude adjustment.

Mmm, don't you ever, baby, wonder where the lust went.

Rhy. Fig. 3

End Rhy. Fig. 3

F5  G5  F5  G5

with or without.

w/slide

Gr. 3 (dom.)

Gr. 1 (divisi)

* Vol. var

** Gr. 3 tabbed to right of staff
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1, 2 times, staccato
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5

2.
Gtr. 1: w/ Rhy. Fig. 1, 2 times, staccato
C5 B5 N.C. B5 N.C. C5 N.C. D5
C5 B5 N.C. B5 N.C. C5 N.C. D5

* Played behind the beat.
Verse

G5

know what it is

cause I know who you are.

Csus2

Gr. 2

let ring w/ slight P.M.

let ring w/ slight P.M.

Cor. 1

let ring

let ring
Pre-Chorus
B♭5 N.C.

No more cry-in' eyes... my friend, excuse fuck-in' moi.

No more wonder-in', I

A5 N.C.

got news for you.

Chorus

Hey, I think you need an attitude adjustment. knock down, drag out.

* Dropped an octave lower, till end.

I got to make myself a latitude adjustment.

I'm headin' south.

A yeah, I think you need an

attitude adjustment from inside out.
Fallen Angels

Words and Music by Steven Tyler, Joe Perry and Richie Supa

Intro
Moderately Slow Rock * = 92
w/Lead Voc. ad 2nd. 3rd. 5th times
Csus2

Riff A

Gr. 1 (clean): Eend Riff A
muf

TAB

f
d

Riff A

Gr. 1 (dist.):

TAB

f

Gr. 2: w/ Riff A. 1 1/2 times

Gr. 2: w/ Riff A. 4 times

Gr. 3 (dist.)

Yeah.

Yeah.

f

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Verse

Am 11

candle burning in the world to-night for an-

Fill 1

Gtr. 5

* vol. swell
other child who vanished out of sight.

And a

heart is broken.

Another prayer in vain.

There's a million tears that fill a

sea of pain.

Sometimes I stare out my window.

Pre-Chorus

C/E

C
My thoughts all drift into space. Sometimes I wonder

if there's a better place. Tell me.

Chorus:

C6 w/ Riff B, simple
Ch2 w/ Riff A, 4 times
Csus2

Where do fallen angels go? I just don't know.

I just don't...
Where do fallen angels go? They keep falling.

Verse
Am G6/B
End Rhy. Fig. 5

They keep falling:

Pre-Chorus
F C
So many ashes are scattered:

So many rivers run dry.
Sometimes your Heaven is Hell and you don't know why.

So listen, Where do fallen angels go?

I just don't know, Where do fallen angels go? They keep falling, yeah... Can you hear

Chorus
Gr. 1: w/ Rhy. Fig. 5
Gr. 2: w/ Rhy. A, 4 times
Gr. 3: w/ Rhy. Fig. 4, 2 times, 2nd time
Gr. 3 tacet
Csus2

To Coda
G6
A5
G6/B

Bridge
E5
Rhy. Fig. 6

* Staccato indications refer to Gr. 3 only.
Can you hear me? Some-where out there there's a shining light. and I got to be with you to-night.

* Allow 1st and 2nd string to ring over each other when sliding.
Verse

Gtr. 1: w/ Fill B
Gtr. 3 & 6 tacet
Csn. 2

all we're nowhere
we still pay the price
Yeah, the
Dev-ll seems to get his way, in down-town par - ad - ise. Yeah!

☞ Coda

Am G6/B
fall-ing, yeah. Where do fall-en an-gels go? Tell me, I just don’t know.

Gsus4
(I just don’t) Where do fall-en an-gels go? They keep

Outro

F5 G5 Am G6/B
fall-ing. Fall-ing, fall-ing, fall-ing, yeah! There’s a can-die burn-ing...

La. la. la. la. la. la. la. la. la. la.

La. la. la. la. la. la. la. la.

w/ Lead & Bigd. Voc. ad lib. next 17 meas.

Voc. Fig. 1
Where do fall-en an-gels.